

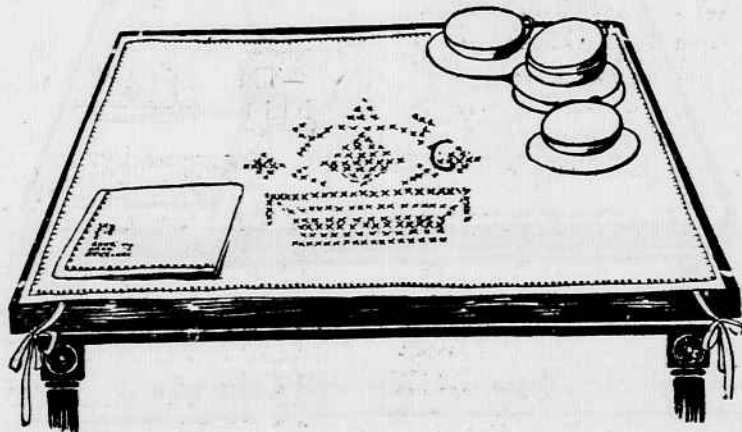
Viewpoint

A NEW WAY OF WEARING FURS.

FANCY NEEDLEWORK FOR WINTER.

A tea cloth and four napkins for each card table seem almost a necessity nowadays, since the card game always ends in something to eat and to drink, and it is a great deal easier to manage one's cup and saucer and sandwich on the card table than to balance them in midair. One of the very prettiest sets is made of deep cream-colored linen, hemstitched around the four sides, with a beautiful cross stitch design in the center of a basket of fruit. Ribbons

tie the corners to the legs of the table. The four napkins that accompany that set have one corner of each cross stitched in a design of a piece of fruit, a pear, apple, plum, etc. The designs are carried out in deep, rich colors and are strikingly lovely. When made up the set is very expensive, but the cross stitch patterns and the linen can be bought at most good art embroidery shops, and the set made up for a quarter of the price. The cross stitching will look much better if care is taken that the stitches are all crossed in the same direction.



FOR THE AFTERNOON CARD PARTY.

Curtaining the House.

Once the method that people seemed to pursue when they were putting up window curtains was to put up as many as each window would possibly hold. It was really not unusual twenty years ago to see three sets of curtains at a window—a thin lace curtain over the glass, narrow curtains of silk hanging at the side and then a sort of overcurtain of velvet, with valance and looped backed sides.

Nowadays just the opposite method is pursued. We curtain our windows to be sure, but we curtain them as lightly as may be. And we curtain them simply, too. Many drawing rooms have a simple net curtain hung over the glass, with side curtains of straight lengths of silk. For the living room scrims are used, hemstitched at the sides and bottom, are very attractive, with curtains at the side of velvet or silk. Tan scrim or cream scrim or white scrim are chosen to harmonize with the color scheme of the room. If the woodwork is white enamel white scrim is the right choice. If the brown tan or cream is the right choice.

For bedrooms nothing will ever be prettier than cretonne or chintz, in flowered patterns. These curtains can be made up in a valance across the top or else hung just at the sides. Over the bedroom window a curtain of dotted swiss or net may be hung for the sake of privacy, although in a country house no curtain directly over the glass is necessary—for there are no neighbors to consider.

The best way to arrange the curtain over the glass in the bedroom is to make a wash curtain, fastening it to a rod at the top of the lower sash, so that they can be raised with the windows, and so keep out no air when the windows are open. Moreover, this arrangement keeps the curtain out of the dampness when the window is open and so keeps it clean.

There is a new curtain fabric for bedroom curtains which is very attractive. When hung it gives the effect of two sets of curtains. Half the curtain is a plain scrim and the other half has a figure worked into it with heavy threads, so that the effect is that of a cretonne curtain hung over scrim—but only one curtain rod is needed and the whole curtain problem is simplified.

FASHIONABLE BEADWORK.

Detached flowers, wings, birds with flying wings, huge lovers' knots in sparkling beads are the trimmings relieving the somber hue of many of this season's hats. Although steel beads and spangles predominate, crystal, milky and iridescent beads are also employed in profusion.

There is an easy and rapid way of making in one color or iridescent tints novel blossoms and motifs for brightening up millinery. The beading is wrought on a foundation of stiff net by means of rows of beads threaded gradually to represent strokes or long stitches. A rose is modeled with four pieces of stiff net, one round and three crescent shaped. The round one, about three inches, standing as the foundation, is only worked in the center to represent the heart. Over it is laid and covered a piece of paper traced with pencil to indicate the length and direction of the various beaded strokes as in ordinary embroidery. Three long diagonal lines across the round one define the triangular space set aside for the heart, to be represented by a coil of beads worked to the left and right of the heart. The heart, which will be filled with lengthy streaks of threaded beads radiating into four or five directions or for shading. Now, this sparkling patch has to be framed with the three half-moon pieces, likewise covered with rows of beads stretched lengthwise over the net base, starting from the straight and widest edge and tapering upward.

In this way the three crescents or petals partly overlap the heart, with their wide outline just touching each of the boundary lines of the triangular piece on the foundation and imparting the necessary relief, sometimes accentuated by a little cotton wool deftly inserted under the beads to produce more realistic modeling. The rose being finished, it remains to add two or three green leaves. A round piece of blossom from stiff net and etched with pencil to distinctly indicate the direction of the close strokes of the beads around the edges of the petals, is exactly as in satin stitch. In short, the requirements for working consist of pieces of net cut to shape in the manner of artificial flowers and overcast round the edges, pencil traceries to guide the strokes or stitches with threaded beads and needle, plain or natural colors, the joining of the beaded parts into a blossom, green foliage.

Fur Belts.

Belts four inches in width are made of all kinds of fur. They are finished in the front with a cord and fur ornament and intended to wear with suit coats which are finished with a belt. Fur cords with balls of fur attached to the ends are made to encircle the crown of a hat.

Charlotte Busse.

Cut a stale sponge cake into slices and line a glass bowl with them. Into a pint of chilled cream stir half a cupful of powdered sugar and whip until stiff. At the last, beat in two teaspoonfuls of extract of vanilla. Fill the bowl with the whipped cream and set in the ice chest until wanted.

Little Story for Bedtime

BY THORNTON W. BURGESS.

(Copyright, 1915, by J. G. Lloyd.)

A Green Meadow Christmas.

The Green Forest, the Old Orchard and the dear Old River Patch were not the only places where Christmas cheer made a beautiful day still more beautiful. No, indeed! The Christmas spirit goes everywhere, you know, and the Christmas spirit is Love. Love knows no difference between the big and the little, the great and the humble, the strong and the weak, the rich and the poor. It seeks out all.

Now, down on the Green Meadow that morning Danny and Nanny Meadow Mouse were in high spirits. In the first place, they had made some wonderful tunnels through the snow, along which they could scamper their hearts' content without fear. They could go and come as they pleased with no danger that any one would find them. It was quite light down in the tunnels, for white walls and a white roof made it so. It was great fun to play hide-and-seek and tag in the tunnels, and to pop outside through the round doorways made wherever a d old weed stalk furnished a ladder to the top. They were in good spirits, for they had plenty of seeds stored where they could get whenever they were hungry, and so they didn't have to worry about food. And they were in good spirits because it was the Christmas season. The snow couldn't help being in good spirits. Once, as Danny popped his head out of one of his little round doorways to a deep at the great white world, he discovered visitors. Snowflake, Snowflake, Snowflake, the Junco was very busy running this way and that over the snow as they picked seeds from the weeds that just showed their heads above the surface. That the Junco had been around almost since the beginning of cold weather, he

what has brought you down from the far North so early in the winter? "Just arrived," replied Snowflake. "Come to spend Christmas, of course. Aren't you glad to see me?" "Of course, I am," squeaked Danny. "But don't try to make me believe that you came 'way down here just to spend Christmas. The trouble is you couldn't get enough to eat up in that Northland, you are so fond of, and so you had to come down here. Anyway, I'm glad to see you. I hope you'll stay all winter." "Thank you, Danny," replied Snowflake. "I expect to stay some time. The snow is so deep up there, where I came from that all the seeds are quite buried. Look out, Danny!" Snowflake fairly screamed this warning over his shoulder as with a fit-fit of swift wings he flew away. Danny turned to see what the warn-

ing was for. Too late to dive into one of his little round doorways, he discovered fierce old Roughleg the Hawk just reaching for him with great cruel claws. Danny was too frightened to even move. He looked up into the hungry eyes of Roughleg, and then, just why he didn't know, unless it was because his heart had been so full of the beautiful Christmas spirit that it couldn't be wholly frightened out; he squeaked, "Merry Christmas!" Now, never before in all his life had any one ever wished Roughleg the Hawk a Merry Christmas. It surprised him so that he didn't know what to say, so he didn't say anything. But he did something. Yes, sir, he did something that surprised Danny as much as Danny had surprised him. He drew up his feet with their great cruel claws, which had been reaching for

Danny, and sailed right on over Danny without touching him at all. On he sailed and up into the sky, while Danny dove headlong to the safety of his tunnels under the snow. Roughleg laughed to see him. "Merry Christmas!" he muttered to himself. "I couldn't possibly hurt the little scamp today after that. Merry Christmas. Well, I wish him the same!" And so it was that Christmas day on the snow-covered Green Meadows was a merry day, after all, for after that no one hunted there that whole live-long day.

Small posies of garden flowers are used in many attractive ways in the latest fashions for debutantes' dancing dresses.

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Special Correspondence of The Star.

NEW YORK, December 29.—There is no way of getting away from the influence of the Paris fashion fete, which was held in New York recently, at which the Paris designers showed their new creations without the aid of a middleman. In fact, there is no reason to get away from the influence of this fete, because it is felt all through dressmaking circles.

It cleared the air of ominous mutterings; it charmed it with electricity, and every one can see the horizon clearly. Until the 1st of March there is no reason to worry about fashions. Every one may speculate to her heart's content, and as speculation is always interesting there is no reason to discourage it.

Apart from the minor things that the showing of the French gowns established, there were certain definite movements toward new things that have been followed by all the American dressmakers. One of these was the crystallization of the idea of the farthingale. The designers have picturesquely termed this a movement toward Spanish fashion, and, as in all things, the giving of a name aids the promotion of a style.

The French designers were clever enough to name their gowns Goya and Velasquez, and those who managed the fete were subtle enough to see the advantage of grouping them as portraits, thus composing the idea into a strong presentation.

In just such pictorial mounting lies the success of many ideas for the public likes a name and wants to know what it is doing in the way of fashion. To Jeanne Lanvin, Worth and Poiret goes the credit for this piece of work. They were the first to make a picture in every detail, and by so doing started all kinds of minor fashions, such as the long, loose sleeve with bands of trimming, the huge Span-

ish comb across the back of the head, white stockings with dark slippers and round-toed slippers with high, straight heels and immense rosettes below the instep.

Watch for each of these things in the new fashions, for they will surely come.

Furs in a Prehistoric Way.

I started out to tell you about the new ways of wearing fur, but stepped down the pleasant primrose path of speculating on Spanish fashions, building Spanish fashions in the air, as it were. The only novelty in the way of furs that was introduced at the fete was the manner in which a whole fox was slung across the shoulders. There was a peculiar absence, as far as the French were concerned, of fur pieces for the neck. There were no coat suits shown, and therefore there was a marked absence of fur trimming also. The fur capes were magnificent, but they were not unique. Muffs were not exploited, and even short fur capes were lacking. There was an ominous feeling in the audience that Paris was tired of fur, and it is time that America was a bit wearied of peltry also.

Even the French, who have been wearing fur, and Poiret substituted short, uncurled ostrich feathers as a trimming for cloth edges.

The striking novelty, therefore, was in the immense fur piece which was worn in the manner shown in the sketch; it was combined of ermine and arax fox and was worn by the young actress who played the part of Francisco, and not by any of the manikins. It went farther back than the fashions of Goya and the renaissance; it was prehistoric. Lacking its artistry, the first Britons may have worn the skins of beasts in this manner. The skin of the animal was used entirely; it was slung across the shoulder, with its head on one shoulder and one paw on the other, the rest of it falling loosely over the back of the wearer. It was held in place with a scarf of ermine, which passed across the chest and finished with a loose end on one shoulder.

An American dressmaker has started the fashion for small portillon capes of fur, and this novelty may attract widespread attention.

LITTLE JOURNEYS INTO FASHION LAND

Probably no more serviceable or attractive design of a waist could be planned than this one, which serves the purpose of making up a new or remodeling an old waist.

The blouse portion, which is, in this sort of waist, usually made of the same material as the dress, is built of dark blue ladies' cloth. Silk, satin, panne or rep would all be as useful and pretty. This overblouse is made separate from the lace waist and is tacked to it so that it will appear as one garment. Where the colors are the same economy is served by only using lace, with its chiffon lining, where it is called for. It is a great mistake to build colored waists with white goods, unless one can afford to pay cleaners' bills.

The white chiffon and laces do not remain fresh very long, and then it is a waste of money to have them.

To avoid disappointment, ask your druggist for "2 1/2 ounces of Pinex"—40 cents. It is a guarantee of absolute satisfaction, or money promptly refunded, goes with this preparation. The Pinex Co., Ft. Wayne, Ind.—Advertisement.



USEFUL COMBINATION BLOUSE.

Costs not less than \$1.50 to have them cleaned. For this reason it is worth while giving consideration to colors when making a blouse. Both lace and chiffon of the color of the dress are now in vogue, and the collar is sometimes of the same dark hue with a white lace collar inside of an extending a little over it. The practical girl will build her waists so that they have the white and colored portions separate, in which case she can do her own cleaning, since it does not require an expert to handle simple blouses of white. Gasoline is a good thing to clean with, except in the case of crepe de chine, in which case the goods may be washed.

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